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especially, Mr. Wertenbaker's touch is not strong, and he would have done well to give greater consideration to the writings, for example, of Mr. George Louis Beer. Mr. Wertenbaker states rather positively—to cite a particular case—that the commercial legislation of Parliament in the Restoration period was a direct and principal cause of Bacon's Rebellion. Mr. Beer's conclusion that such was *not* the case is at least entitled to discussion by any writer upon this period.

Again, there is prefixed to the text a brief list of authorities; but these are given without any attempt at classification or criticism. Nor is any light thrown upon critical questions. It is quite proper, upon critical grounds, to reject the story of the saving of Captain John Smith by Pocahontas; but even the "general reader," we conceive, is entitled to ask what has become of the story.

The general reader, however, does not make many inquiries of this sort; and if critical students continue to turn elsewhere, the general reader may, indeed, with much profit avail himself of that which Mr. Wertenbaker has here prepared for him.

ST. GEORGE L. SIOUSSAT.

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POLITICAL ECONOMY. By Charles Gide. Third Edition. New York: D. C. Heath & Company.

This work is designed primarily as an elementary text-book for French students as an aid in preparing for examinations in a particular course. Thus it is frankly individual in method and arrangement. After an introductory chapter, which includes a brief discussion of the object of economics, the various schools of economic thought, and the subjects of Wants and Value, the volume is divided into four books: Production, Circulation (Exchange), Distribution, and Consumption. As a result of the author's individual method of arrangement, some confusion is apparent in his treatment of economic theory, as for example where he separates Exchange (Circulation) from Production as a matter of "didactic convenience," though admitting that Exchange is, after all, a mode of Production. Nevertheless, though the book makes no new contribution to economic thought, it is

refreshingly readable and stimulating to American students in that it presents elementary economics from a national point of view quite different from their own. JAMES G. STEVENS.

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THE PISCATORY ECLOGUES OF JACOPO SANNAZARO. Edited with Introduction and Notes by Wilfred P. Mustard. Baltimore: The Johns Hopkins Press.

In his edition of the Eclogues of Baptista Mantuanus, published in 1911, Professor Mustard made a valuable contribution to the study of pastoral poetry by tracing the history of its decline after the classical period and its subsequent rise with the Renaissance, and by showing how much modern literature was indebted to the classical and later pastoral. Here again, in this edition of Sannazaro, he has laid classical scholars under a deep obligation by his study of that modification of pastoral poetry, the piscatory eclogue. For several reasons the book will be welcome. In the first place, Professor Mustard's study of this poet draws our attention to the fact that what is good in Latin pastoral did not end with Vergil or even with Nemesianus. Again, as a commentary on Theocritus and Vergil the book is of great interest and value. And further, to the students of the pastoral in modern literature it furnishes rich and abundant material. The numerous examples of imitations discovered in the Italian, Spanish, French, and English poets of the sixteenth to the eighteenth centuries show how strong was the influence exerted by Sannazaro. A mere glance at this phase of the work of the Introduction will show how thorough the editor has been in his study of the subject and how much of an authority he is in this field. The Introduction is carefully planned. First, there is a short biography of the poet. Then follows a brief review of Sannazaro's conception of the place of his own work in the development of the piscatory eclogue, an estimate of his work by succeeding critics, and a discussion of imitations by modern poets. The text is clear and is carefully punctuated. The notes are brief. First a short summary of the poem is given. Not much is required in the way of interpretation, so that the editor gives, in place of interpretation, what is more